

THE JEW IN LETTEES

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English history alone, the greatest authority on the laws of the Anglo-Saxons was a German professor, Felix Liebermann, whose writings in this field are still unsurpassed. In our own generation, the keenest survey of English history in the early part of the nineteenth century is that of Elie Hætevy, which has received the compliment of translation into the language in which it might rationally have been expected to be written. There is not quite the same solidity, though far more brilliance, in the studies of Andre Maurois, which, written in the first instance as an interpretation of England to the French, have in a way served to interpret the English to themselves. And, in the days of bitterness which followed upon the War of 1914-18, it was Paul Cohen-Portheim who, unembittered by years of unnecessary suffering in an internment camp, set about interpreting the English character to England's erstwhile enemies, and thus laying the basis for a better understanding. The most remarkable fact about the group of English litterateurs whose names have been mentioned in the foregoing pages is perhaps its lack of homogeneity. It is remarkable, not so much for its distinction, as for its comprehensiveness. For the past two centuries, Jewish writers, of various degrees of eminence, have contributed to English literature in every sphere, and from every angle. It is impossible to trace in them any common factor; they are as motley, as varied, and

as inchoate
as English literature itself. This may be
illustrated
amusingly from the following instances, which
shew how
far the process of intellectual assimilation has
proceeded.
That somewhat absurd composition, "Home,
sweet
Home," is one of the songs in the opera
Clari (first
produced at Covent Garden Theatre in 1823)
the author
of which was John Howard Payne, a son of
one Sarah
Isaacs and a grandson of a converted Jew.
At the time